

FERNANDO SOR

The New Complete Works for guitar

Re-engraved in eleven volumes
Edited by Brian Jeffery

VOLUME 5
Guitar solos: Opus numbers 33 to 43



TECLA 1205

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for Guitar

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SECOND PRINTING

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Guitar solos: Opus numbers 33-43

TECLA

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NOTE TO THIS SECOND PRINTING (2004)

This new second printing incorporates corrections to the first printing (2001). For details please see the note in Volume 1.

NOTES ON THE PIECES

OPUS 33. TROIS PIÈCES DE SOCIÉTÉ

With op. 33 a new genre enters Sor's work, one which he had not used before, and one which, indeed, is still seldom approached by guitarists playing Sor's music: the *Pièce de Société*. In Sor's hands, this is an extended piece in two movements: and here, in op. 33, to the lyricism of the shorter pieces is added the stature of sonatas.

The first is a *Moderato cantabile* followed by a catchy *Allegretto*, a kind of rondo; the second an *Andante* followed by a waltz; and the third breaks new ground in its combination of forms, being a *Sicilienne* followed by a March with a trio entirely in harmonics. In each of the three pairs it is made very clear that the first movement leads straight into the second, without a break.

The dedicatee of op. 33 was Athenaïs Paulian, who was very much a part of the guitar world at that time. Aguado dedicated his *Huit petites pièces*, op. 3, to her in 1827; her brother Eugène Paulian was also a composer for the guitar, who dedicated his op. 2, *Variations on "Gentil housard"*, to Sophie Vautrin, who was later to become Madame François de Fossa; and she herself composed several works for the guitar.

First published in Paris in 1828.

Another set of three *Pièces de Société* is Sor's op. 36 (also included in this present edition).

* * * * *

In No. 1, in the *Allegretto* which is a rondo, small details are different at the repetitions. They have been left in place here, but players should feel free to alter them (that is, to play them without the small differences) if they wish.

No. 2: the repeat mark at the end of the first section (bar 8) is editorial.

No. 2, *Andante*, bar 68, first note: the harmonic is very clearly printed as a 3 on the fourth string in the original edition, but that appears to be a mistake. I have guessed that the 3 was an error for 5 and have altered it accordingly. Another possibility is that it was the third fret which was intended but on the fifth string not the fourth.

OPUS 35. 24 VERY EASY EXERCISES

With his op. 31, Sor had already composed instructional pieces which were a good deal easier than his previous studies in op. 6 and op. 29. He had given the title "*Leçons*" to those easier pieces. However, it seems that these were not easy enough, for a preface to op. 35 says that certain people had said to him that they required too rapid a progress and aimed too high. Therefore he composed his op. 35, a set of extraordinarily easy pieces for beginners, which he called not studies, and not lessons, but "*Exercices*". The original title was *Vingt quatre exercices très faciles et soigneusement doigtés* (24 very easy exercises, carefully fingered). See the notes to op. 31.

A preface to op. 35 in the original edition reads as follows:

Plusieurs personnes ont trouvé que mes vingt-quatre leçons pour les commençants exigeaient des progrès un peu trop rapides, et qu'elles étaient disposés de manière à mettre l'écopier à même d'acquiescer un grand talent; que cette disposition n'était point celle qui convient à ceux qui ne visent qu'à devenir d'une force médiocre, et qui ne pouvant donner une grande assiduité à l'étude se contentent de pouvoir s'accompagner et de jouer quelques morceaux agréables sans qu'ils soient d'une grande difficulté. La justesse de ces observations m'a décidé à composer ces Exercices qui peuvent suffire à donner la facilité nécessaire pour s'accompagner et mettre l'écopier en état de s'occuper des 24 leçons s'il désire augmenter son talent; ces leçons lui paraîtront alors moins difficiles puisqu'il aura déjà exécuté ce qui fait le fond de chacune.

Ces exercices seront très utiles surtout aux personnes qui étudieront d'après la méthode que je suis sur le point de publier, car mon but principal a été de mettre en pratique la théorie qu'elle renferme.

("Several people have found that my 24 Lessons for beginners [op. 31] required a somewhat too rapid progress, and that they were aimed at enabling the student to acquire a great talent; and that such an aim was not suitable for those who aim only to acquire a moderate ability, and who, unable to give great assiduity to studying, are content to be able to

accompany themselves and to play some agreeable pieces which would not be of great difficulty. The correctness of these observations has decided me to compose these present Exercises which can suffice to give the necessary facility to accompany oneself and to put the student in a position to be able to tackle the 24 Lessons if he wishes to increase his talent; those Lessons will then seem to him to be less difficult, because he will already have played that which is the basis of each of them.

These present Exercises will be particularly useful to those people who will study following the method which I am about to publish, because my principal aim has been to put into practice the theory which it contains.”)

Exercise 20 resembles example 14 in Sor's method, which he gave as a "passage in the style of harp music". He writes (Method, English version, page 18): "Lastly, to imitate the harp (an instrument of similar tone), I construct the chord so as to comprise a great distance, or interval, as in example the thirteenth, plate I, and I touch the strings at one-half the distance from the twelfth fret to the bridge, taking great care to have the fingers which play them depressed a little between the strings, on order that the friction of the curve DE, fig. 18, may be more rapid, and produce more sound; it being understood that the passage is in the style of harp-music, such as that of example the fourteenth." It could be considered appropriate, therefore, to play Exercise 20 in that way.

It was at this time, in 1828, that Sor broke with his publisher Meissonnier and began to be his own publisher, in association with Pacini. Op. 33 was the last work published by Meissonnier, and op. 34 the first published by Sor and Pacini (op. 34 is a duet and will be found in volumes 8-11 of this present edition). Op. 35 was the first solo work brought out under the new arrangement.

Sor's *Complete Studies, Lessons, and Exercises* (opp. 6, 29, 31, 35, and 60, together with op. 44) are also published by Tecla in a modern re-engraved edition in one book (Tecla 101).

OPUS 36. TROIS PIÈCES DE SOCIÉTÉ

This is another set, like op. 33, of three Pièces de Société, each consisting of two linked pieces. The first is a minuet followed by an allemande; the second, Lento cantabile and minuet; and the third, Andantino and Chasse. The pairs of pieces are not joined without a break, as they were in op. 33; nevertheless, it is clear that each pair should be performed together, because of the contrasting nature of the two pieces in each case.

The third pair has the scordatura of the sixth string to F, a rather archaic practice at this date, suggesting, though it is only a possibility, that this work may date in some form from Sor's Spanish period.

No. 1, Minuet, 63: the first note in the original is on the sixth string, but this appears to be an error for the fifth string and has here been corrected.

No. 1, Allemande, bar 71: the first bass note is D in the original.

No. 2 Lento cantabile: the repeat mark at the end of the first section (bar 8) is editorial.

No. 3: from bar 64: in the original edition, some of the numbers indicating the harmonics have lines above or below them supposedly indicating whether the harmonic in question should be played slightly above or below the fret, as a note in the original edition explains. However, the lines do not make good sense and are here omitted. They can be consulted in the Tecla facsimile edition.

No. 3: bars 46-47 are corrupt in the original and have here been restored on the analogy of bars 14-15. Bar 131: the natural is editorial.

Chasse: bars 102 and 104 have a strange rhythm in the original, and have here been restored to the rhythm of bar 100.

The indication *fr* occurs here on the last page (it is also found in op. 28 in variation 3, and in op. 37 in each of the two allegrettos). This could perhaps stand for French *friser* or *frisé*, *friser* here meaning to brush, so it could be a brushing movement with the right hand fingers, like a stroke of *rasgueado*.

First published in Paris in 1828.

OPUS 37. SÉRÉNADE

First published in Paris in 1828 or 1829.

Bars 35 to 37 of this work are interesting and a puzzle. First at bars 29 to 34 comes a passage which is evidently in *campanelas*, that is to say that an open string (here E) sounds repeatedly through moving chords which here are played high up on the fingerboard. But then comes a harmonic at bars 35 to 37 whose interpretation is not clear. It is clearly notated in the original three times thus:



The problem lies in deciding how to play this harmonic. An A is notated which appears to mean that it is on the fifth string. Also an F sharp is notated, and a figure 4 with a curved line. However, F sharp is not available at all as a harmonic on the fifth string. It is available on the fourth string, but then the fourth string is occupied in playing the campanelas, so it cannot be that. What does the figure 4 mean? It can scarcely mean the fourth string because as we saw that is not available, nor is it likely to mean the fourth fret because that is impractical in this passage. So perhaps it means the finger with which the harmonic is to be touched, even though its notation with a curved line is unusual.

I suggest that what the composer intended was a C sharp played by touching the fifth string at the ninth fret with the fourth finger, and that is the solution which I have adopted in notating this passage. I hypothesize that Sor wrote a 4 in his ms to mean that the harmonic should be played with the fourth finger (which is indeed available at this point), and a small circle to indicate a harmonic, but that the engraver misunderstood the small circle and notated it as the round breve (whole note) on the F sharp.

Another possible solution would be to play this harmonic on the fifth string at the twelfth fret, but that does not work well musically.

If any reader has any better idea, do please get in touch with me.

Campanelas, by the way, are an ancient technique with a long history but were generally used in guitar music rather less at the time of this work. Do they mean that the *Sérénade* has an older history, perhaps dating from Sor's Spanish period? Or is it rather that Sor continued to use this fine old technique even at the later date?

The indication *fr* occurs here in each of the two allegrettos (it is also found in op. 28 in variation 3, and in op. 36 on the last page). This could perhaps stand for French *friser* or *frisé*, *friser* here meaning to brush, so it could be a brushing movement with the right hand fingers, like a stroke of *rasgueado*.

The *son de trompette* (trumpet sound) at bars 426ff. is described in Sor's method, pages 20-21 in the French version, page 16 in the English translation.

The *Sérénade* was first published as op. 36, but it appears correctly in a later issue and in contemporary catalogues as op. 37.

OPUS 40. FANTASIA ON A FAVOURITE SCOTTISH AIR ("YE BANKS AND BRAES O' BONNIE DOON")

These variations have caught the imagination of the guitar world in recent years, and are well on their way to becoming a standard part of the guitar repertory. They used to be little known, and my performance of them on BBC Scotland in 1972 was probably the first for very many years. In 1978, for the bicentenary of Sor's birth, I published them in my edition of Sor's *Complete Works for Guitar*, and John Williams played them in the celebratory concert in February of that year at the Queen Elizabeth Hall in London. Alice Artzt included the work in her record *Guitar Music by Fernando Sor* and it was broadcast several times from that record by the BBC, and since then, whenever it has been played, it has immediately caught the audience's imagination. In 1982 I published a separate edition of this work with Tecla Editions. The original edition was published by Sor himself in Paris and did not have wide distribution, and only two copies of that original edition are known to survive. The original title was *Fantaisie pour guitare seule sur un air favori écossais* (Fantasia for solo guitar on a favourite Scottish air).

I suggest that the piece not be played too fast. The melody is a strathspey, and Burns' words are sad. The English version begins "Lost is my quiet", and Burns' words run "How can ye chant, ye little birds, and I sae weary fu' o' care!" Yet at the same time, the sorrow is dignified by the stately dance form, so that the pace must be kept steady and unfaltering. The "Scotch hop" of the theme is echoed at the end of the piece.

Sor dedicated these variations in about 1829 to his pupil Miss Mary Jane Burdett, a young lady who, he said, was able to perform them after only 28 lessons with him. He attributed this rapid progress to the fact that she was not only a guitarist but a general musician and specifically a pianist:

Un guitariste-harmoniste aura toujours un avantage sur celui qui ne le sera pas. Un talent, même médiocre, sur le piano (le premier des instruments d'harmonie), donne déjà des habitudes en musique très utiles pour la guitare. Je viens d'avoir une preuve de ce que je viens de dire, dans les progrès rapides de mademoiselle Mary Jane Burdett, la fille de M. Arthur Burdett, jeune personne qui touche très bien du piano. S'occupant à perfectionner son éducation, elle se consacre à plusieurs sortes d'études à la fois, tant de nécessité que d'agrément, et par conséquent elle ne peut s'adonner exclusivement à l'étude de la guitare. Mes principes, et la direction que ses idées ont prises par l'habitude acquise de la marche et de la contexture de la musique de piano, l'ont mise en état de jouer en vingt-huit leçons la *fantaisie* que je lui ai dédiée (oeuvre 40), ce que

je n'ai jamais pu obtenir en si peu de leçons d'autres écolières qui ne touchaient pas du piano, et qui, avec la meilleure volonté, s'occupaient exclusivement de l'étude de la guitare; il est vrai qu'elles avaient déjà contracté des habitudes qui empêchent de jouer librement, et que malheureusement on leur avait appris à ne voir que des notes où il faudrait voir de la musique.

("A guitarist, who is a harmonist, will always have an advantage over one who is not. Even a tolerable player on the pianoforte (the first of instruments to produce harmony), has already acquired very useful habits in regard to the guitar. — I have recently had a proof of what I have just said, in the rapid progress of Miss Mary Jane Burdett, (daughter of Mr. Arthur Burdett), a young lady who plays well on the pianoforte. Engaged in completing her education, she devotes herself to several kinds of study at once, as well the necessary as the agreeable, and consequently cannot give up her time exclusively to the study of the guitar. My principles, and the direction which her ideas have taken, from being habituated to the progression and contexture of pianoforte-music, have enabled her, in twenty-eight lessons, to play my *Fantaisie*, opus 40, which I have dedicated to her, — a result which I have never been able to obtain in so few lessons from other pupils, who did not play on the pianoforte, and who, with the best inclination, devoted themselves exclusively to the study of the guitar. It is certain that they had previously acquired habits which prevented a free style of playing, and, unfortunately, they had been taught to perceive only notes, where it was necessary to see music.")

(Originally in French in Sor's *Méthode pour la Guitare*, Paris, 1830, pp. 74-5. English translation by Arnold Merrick published as *Method for the Spanish Guitar* in London in 1832, p. 42, available in reprint form from Tecla.)

Clearly she was one of his favourite pupils, and it has been possible to find out a little about her. From Burke's *Landed Gentry* (1894 edition, p. 249) we learn that she was of the Anglo-Irish landowning gentry, the daughter of Arthur Burdett, Esq., of Ballymany and Ballywater. She was in Paris with her father, finishing her education, a young lady of reasonably high social standing and taking lessons with the principal guitar teacher in Paris at the time, Fernando Sor. Perhaps her origin may account for a certain Celtic connection: we may imagine, perhaps, Miss Burdett singing or playing to Sor a favourite Scottish air of hers, which Sor then set on the guitar. She married later, but only in 1848, by which time she would have been well into her thirties: and her husband was Lieut.-Col. Robert Brookes, of the 24th Regiment, who unfortunately died the very next year, in January 1849, at the Battle of Chilianwallah in the Second Sikh War.

The melody on which the variations are based is an old one, perhaps English in origin, to which Robert Burns

wrote words which were published in volume 4 of the *Scots Musical Museum* in 1792, and from then on the melody was inextricably associated with Scotland. In setting such a melody, Sor played his part in the fascination of his age with Scotland and with Scottish music. The melody incorporates a "Scotch hop" or "Scotch snap" and is in strathspey rhythm: that is to say, it should be dignified and not too fast. The work is dedicated to Sor's pupil Mary Jane Burdett, a young lady of the Anglo-Irish gentry.

Burns' version appeared in 1792, as no. 374 of volume 4 of the *Scots Musical Museum*. Here is a reproduction of the original edition:

The Banks o' Doon.
Written for this Work by Robert Burns.

374

Slow & tender

Ye Banks and braes o' bonie Doon, How
can ye bloom sae fresh and fair; How can ye chant, ye little
birds, And I see weary fu' o' care! Thou'll break my heart thou
werbling bird, That wintons thro' the flowering thorn; Thou minds me
o' de-parted joys, De-parted ne-ver to return.

Oft hae I rovd by bonie Doon,
To see the rose and woodbine twine;
And ilka bird sang o' its love,
And fondly sae did I o' mine.
Wi' lightsome heart I pu'd a rose,
Fu' sweet upon its thorny tree;
And my fause lover staw my rose,
But, ah! he left the thorn wi' me.

The words are newly written by Burns, and the intention which he gave them is clearly indicated by the direction of "Slow and tender". A girl looks at the landscape, and feels a discrepancy between the gladness of nature and the sadness which she herself knows. The Scotch hop is there, for example in bars 3 and 4, but it is the hop of the strathspey, that slow and stately dance

which can accommodate equally well the pomp of a clan gathering and the sadness of Burns' poem.

The origin of the tune to which Burns wrote his words is in dispute. The *Scots Musical Museum* itself (volume 2, pages 346-8) attributes its composition to "Mr. James Millar, Writer in Edinburgh". But a much more widely current attribution was to the famous Scots fiddler-composer, Niel Gow. When Gow came to publish in about 1794 a book of Scottish dances called *A Second Collection of Strathspey Reels* (copy: New York Public Library), No. 1 was this very tune, but under the title of "The Caledonian Hunt's Delight". Moreover, that collection as a whole was dedicated to "The Noblemen and Gentlemen of the Caledonian Hunt", a fact which gave the tune especial prominence. As "The Caledonian Hunt's Delight", and with the attribution to Gow, it has survived to the present day. Yet in fact Gow himself was probably not so much its composer, but rather its arranger, and the source from which it originally came was perhaps not even Scottish, but English. William Chappell, in his *Popular Music of the Olden Time*, volume 2 (London, 1859), pp. 794-5, gives an eighteenth century English source for it, a version in which there is no "Scotch hop". According to Chappell, the melody later universally known as "Ye banks and braes o' bonnie Doon" was not originally Scottish at all, but English, naturalized into Scotland and adopted by Burns and by Gow, and subsequently (its birthplace by now thoroughly consigned to oblivion) taken over by the whole of Europe as a Scottish tune.

The harmonics in Variation 3 and the Coda are indicated in the original edition only by the word *harmonique*, without any indication of the strings and frets at which they should be played. In particular it is not specified whether those harmonics are intended to be natural or artificial harmonics. However, in his *Méthode pour la Guitare*, which was written within one year, or at most two, of the time when op. 40 was composed, Sor expresses a strong preference for natural harmonics over artificial ones. He discusses both, and describes two methods of producing artificial harmonics, but concludes that natural ones are more sonorous and are to be preferred. Moreover, he gives in his *Méthode* a whole piece written entirely in natural harmonics: like op. 40 it is in D major, and like op. 40 it uses the scordatura of the sixth string to D. All the harmonic notes which are used in op. 40 are to be found in that piece, together with the indication of the precise strings and frets at which they are to be found in their natural form. It is evident, therefore, that the harmonics in op. 40 are likewise intended to be natural harmonics rather than artificial ones, and the frets and strings which I have indicated here for those passages in variation 3 and the coda are the same frets and strings which Sor indicates in his

Méthode for the piece in harmonics which he gives there. The piece in the *Méthode* can be consulted in the edition of that book (in its English translation) which is available from Tecla.

Here are my suggestions for how they might be played:



In the Introduction, bar 4, slurs have been added to the middle notes of the two chords. In the theme, bar 3, the second half of the bar has dotted rhythm in the original, and has here been altered on the analogy of bars 7, 15, and 19. In variation 3, bar 67, the repeat sign in front of the double bar is omitted in the original edition, doubtless in error, and has here been restored on the analogy of variations 1 and 2.

In performance, it may be considered desirable to omit the repeats in the variations, because if all the repeats are played the piece becomes rather long. That is, however, a matter of taste.

EXERCISES FROM THE METHOD

These exercises are taken from Sor's *Méthode pour la guitare* (Paris, 1830).

OPUS 42. SIX PETITES PIÈCES

Another set of six short pieces, carefully arranged to form a unified whole which could well be performed complete. Two pieces in the same key begin the set; then a longer one in a different key; then a marvellously rhythmic piece which resembles nothing so much as a Ländler; and finally, another waltz. First published in Paris in 1830-31.

No. 1 The repeat markings for bars 9-16 and 17-24 are editorial.

In No. 5 some accidentals are editorial. 14, second chord: the top note is C in the original, here corrected to B.

OPUS 43. MES ENNUIS, SIX BAGATELLES

Another set of six pieces: once again, there are two pieces in the same key followed by a longer one in a different key; then come three other pieces contrasting in both tempo and key. The title, "Mes Ennuis", or "My cares", is discussed in the notes to op. 48 in this edition.

First published in Paris in 1830-31.

At the harmonics in No. 3, bars 69-70, in the third chord the figure on the A string is 3 in the original. That cannot be played and in any case gives a note which does not fit harmonically. It is perhaps an engraver's error, perhaps for 9 which is what I have put here, which is easily playable and which gives a good musical solution.

In no. 5, the sharp on the F at bars 14 and 46, and the natural on the F in bars 15 and 47, are editorial.

TROIS PIÈCES DE SOCIÉTÉ

Dedicated to Mlle. Athénaïs Paulian

OPUS 33

1

Fernando Sor
Edited by Brian Jeffery

Moderato cantabile

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo and mood are indicated as 'Moderato cantabile'. The score consists of 30 measures, divided into six systems of five measures each. Measure numbers 5, 10, 15, 20, 25, and 29 are placed at the beginning of their respective systems. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A repeat sign with first and second endings is used at the conclusion of the piece, starting at measure 29.

This musical score is for a guitar piece by Fernando Sor, Volume 5. It consists of ten staves of music, each beginning with a measure number. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various guitar-specific techniques such as natural harmonics (indicated by '0' on the staff), trills, and slurs. The piece features a mix of eighth and sixteenth notes, often beamed together in groups. The first staff starts with a repeat sign and a first ending bracket. The second staff has a measure number of 36. The third staff has a measure number of 40. The fourth staff has a measure number of 45. The fifth staff has a measure number of 50. The sixth staff has a measure number of 54. The seventh staff has a measure number of 58. The eighth staff has a measure number of 63. The ninth staff has a measure number of 68. The tenth staff has a measure number of 72. The piece concludes with a final chord in the tenth staff.

12. 33

36

40

45

50

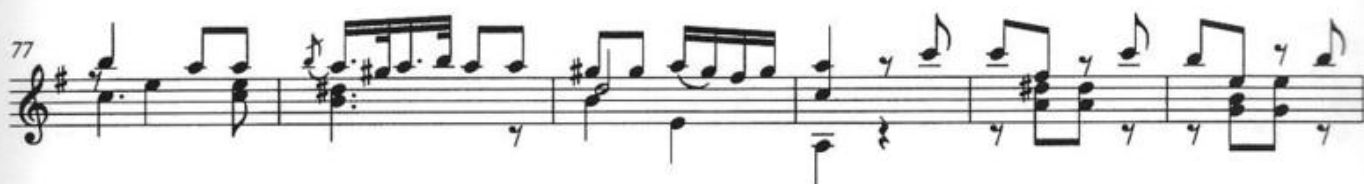
54

58

63

68

72

**Allegretto**

128

133

138

143

149

154

159

164

170

175

harm.

f

1.



222

226

230

234

238

242

246

250

255

harm.

harm.

p

This musical score is for guitar, Volume 5, Sor, measures 222-255. The key signature is one sharp (F#). The score is written in a single system with ten staves. Measures 222-233 are in 4/4 time, while measures 234-255 are in 3/4 time. The notation includes various guitar-specific techniques such as natural harmonics (marked 'harm.'), fingerings (5, 12, 7), and a dynamic marking of *p* (piano) at the end of measure 250. The piece concludes with a final chord in measure 255.

2

Andante

5

9

13

17

21

25

28

33

37

41

45

49

53

58

63

68

harm.

harm.

harm.

VALSE

73

78

83

88

94

Fine

99

104

108

D. C. al Fine

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The piece is a waltz. The score consists of eight staves of music. Measures 73-77 show a melodic line with eighth and sixteenth notes. Measures 78-82 include a first and second ending bracket. Measures 83-87 continue the melodic development. Measures 88-93 show a more active melodic line. Measures 94-98 include another first and second ending bracket. Measure 99 is a full bar of chords. Measures 100-103 continue the melodic line. Measures 104-107 feature triplet markings. Measure 108 ends with a repeat sign and a fermata. The piece concludes with the instruction 'D. C. al Fine'.

SICILIENNE

3

⑥ = D

5

13

17

21

25

29

33

37

40

45

49

53

57

61

65

69

p

MARCHE

74

77 *f* *p*

81 1. 2. *f*

84 *f*

87 1. 2. *Fine*

Trio tout en sons harmoniques (Trio, entirely in harmonics)

90

94

98

102

Marche D. C. al Fine

24 VERY EASY EXERCISES

carefully fingered

OPUS 35

BOOK ONE

EXERCISE 1

Fernando Sor

Edited by Brian Jeffery

Andante

Andante

5

9

13

17

21

25

29

This musical score is for guitar, marked 'Andante'. It consists of six staves of music, each containing four measures. The notation includes various fingerings (1-4), fret numbers (0-4), and articulation marks (accents, slurs). The key signature has one flat (B-flat), and the time signature is 4/4. The score is numbered 1 through 32, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective staves.

EXERCISE 2

Andantino

Musical score for Exercise 2, Andantino, in 3/8 time. The score consists of four staves of music, numbered 1 through 18. The key signature is one sharp (F#). The tempo is marked Andantino. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The first staff contains measures 1-5, the second staff contains measures 6-11, the third staff contains measures 12-17, and the fourth staff contains measures 18-22. The piece ends with a double bar line and repeat dots.

EXERCISE 3

Larghetto

Musical score for Exercise 3, Larghetto, in 2/4 time. The score consists of five staves of music, numbered 1 through 20. The key signature is one sharp (F#). The tempo is marked Larghetto. The music features a mix of quarter and eighth notes, with some slurs and ties. The first staff contains measures 1-4, the second staff contains measures 5-9, the third staff contains measures 10-14, the fourth staff contains measures 15-19, and the fifth staff contains measures 20-24. The piece ends with a double bar line and repeat dots.

EXERCISE 4

Exercise 4 is a guitar exercise in G major (one sharp) and 3/4 time. It consists of ten staves of music, each containing four measures. The exercise is designed to be played on a guitar, with fret numbers indicated by numbers 0-4 below the notes. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The key signature is G major, and the time signature is 3/4. The exercise is divided into ten staves, each starting with a measure number (5, 9, 13, 17, 21, 25, 29, 33) indicating the starting point for each staff. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The exercise is designed to be played on a guitar, with fret numbers indicated by numbers 0-4 below the notes.

5

9

13

17

21

25

29

33

EXERCISE 5

Allegretto

5

9

13

17

21

25

29

33

37

EXERCISE 6

Exercise 6 is a 24-measure piece in G major (one sharp) and 2/4 time. The melody is written on a single staff. The first four measures (1-4) feature a sequence of eighth-note chords: G4-B4, A4-B4, B4-C5, and C5-B4. The next four measures (5-8) continue with eighth-note chords: B4-A4, A4-G4, F#4-G4, and E4-F#4. Measures 9-12 show a descending eighth-note scale: D4-C#4-B4-A4-G4-F#4-E4. Measures 13-16 feature a sequence of eighth-note chords: D4-C#4, C#4-B4, B4-A4, and A4-G4. The final eight measures (17-24) consist of a descending eighth-note scale: F#4-E4-D4-C#4-B4-A4-G4. The piece ends with a final G4 note.

EXERCISE 7

Andante

Exercise 7 is a 12-measure piece in G major (one sharp) and 4/8 time, marked Andante. The melody is written on a single staff. The first four measures (1-4) feature a sequence of eighth-note chords: G4-B4, A4-B4, B4-C5, and C5-B4. The next four measures (5-8) continue with eighth-note chords: B4-A4, A4-G4, F#4-G4, and E4-F#4. Measures 9-12 show a descending eighth-note scale: D4-C#4-B4-A4-G4-F#4-E4. The piece ends with a final G4 note.

11

13

15

17

19

21

23

25

27

29

31

EXERCISE 8

Allegretto

7

13

20

26

33

39

45

51

58

EXERCISE 9

Andante

5

10

15

20

25

30

35

40

44

EXERCISE 10

5

9

13

17

21

25

29

33

EXERCISE 11

Allegretto

1 2 3 4 5 9 13 18 23 27 31

EXERCISE 12

⑥ = F Andantino moderato

4

8

12

16

19

23

27

BOOK TWO

EXERCISE 13

Andante

The musical score for Exercise 13 is written for guitar in 2/4 time, marked Andante. It consists of eight staves of music, each containing four measures. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). The piece concludes with a final double bar line and a fermata on the last note.

Staff 1: Measures 1-4. Measure 1 contains a triplet of eighth notes (F#, A, C) and a quarter note (D). Measure 2 contains a quarter note (D), an eighth note (E), and a quarter note (F#). Measure 3 contains a quarter note (F#), an eighth note (G), and a quarter note (A). Measure 4 contains a quarter note (A), an eighth note (B), and a quarter note (C).

Staff 2: Measures 5-8. Measure 5 contains a quarter note (C), an eighth note (B), and a quarter note (A). Measure 6 contains a quarter note (A), an eighth note (G), and a quarter note (F#). Measure 7 contains a quarter note (F#), an eighth note (E), and a quarter note (D). Measure 8 contains a quarter note (D), an eighth note (C), and a quarter note (B).

Staff 3: Measures 9-12. Measure 9 contains a quarter note (B), an eighth note (A), and a quarter note (G). Measure 10 contains a quarter note (G), an eighth note (F#), and a quarter note (E). Measure 11 contains a quarter note (E), an eighth note (D), and a quarter note (C). Measure 12 contains a quarter note (C), an eighth note (B), and a quarter note (A).

Staff 4: Measures 13-16. Measure 13 contains a quarter note (A), an eighth note (G), and a quarter note (F#). Measure 14 contains a quarter note (F#), an eighth note (E), and a quarter note (D). Measure 15 contains a quarter note (D), an eighth note (C), and a quarter note (B). Measure 16 contains a quarter note (B), an eighth note (A), and a quarter note (G).

Staff 5: Measures 17-20. Measure 17 contains a quarter note (G), an eighth note (F#), and a quarter note (E). Measure 18 contains a quarter note (E), an eighth note (D), and a quarter note (C). Measure 19 contains a quarter note (C), an eighth note (B), and a quarter note (A). Measure 20 contains a quarter note (A), an eighth note (G), and a quarter note (F#).

Staff 6: Measures 21-24. Measure 21 contains a quarter note (F#), an eighth note (E), and a quarter note (D). Measure 22 contains a quarter note (D), an eighth note (C), and a quarter note (B). Measure 23 contains a quarter note (B), an eighth note (A), and a quarter note (G). Measure 24 contains a quarter note (G), an eighth note (F#), and a quarter note (E).

Staff 7: Measures 25-28. Measure 25 contains a quarter note (E), an eighth note (D), and a quarter note (C). Measure 26 contains a quarter note (C), an eighth note (B), and a quarter note (A). Measure 27 contains a quarter note (A), an eighth note (G), and a quarter note (F#). Measure 28 contains a quarter note (F#), an eighth note (E), and a quarter note (D).

Staff 8: Measures 29-32. Measure 29 contains a quarter note (D), an eighth note (C), and a quarter note (B). Measure 30 contains a quarter note (B), an eighth note (A), and a quarter note (G). Measure 31 contains a quarter note (G), an eighth note (F#), and a quarter note (E). Measure 32 contains a quarter note (E), an eighth note (D), and a quarter note (C).

EXERCISE 14

Andante

5

10

15

20

EXERCISE 15

Allegretto

6

12

18

EXERCISE 16

Moderato

Musical score for Exercise 16, Moderato, in B-flat major, 2/4 time. The score consists of eight staves of music, each starting with a measure number (1, 4, 8, 12, 16, 20, 23, 27). The music features a mix of eighth and sixteenth notes, often beamed together, with frequent rests. Fingering numbers (1-4) are indicated above many notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.



EXERCISE 17

Moderato

4

7

10

14

17

20

23

27

30

EXERCISE 18

Andantino

The musical score for Exercise 18, titled "Andantino", is written in G major (one sharp) and 2/4 time. It consists of eight staves of music, each containing a series of chords and melodic lines with fingerings and slurs. The exercise is designed to be played at a slow, comfortable tempo.

The score is divided into measures, with measure numbers 6, 11, 16, 21, 26, 31, and 36 indicated at the beginning of their respective staves. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and note values (quarter notes, eighth notes, and rests). Fingerings are indicated by numbers 1 through 4, and slurs are used to group notes that are played together.

EXERCISE 19

Moderato

[illegible]

EXERCISE 20

Tempo di minuetto

4

8

12

16

20

23

26

29

32

35

38

41

44

47

50

53

EXERCISE 21

Andante

6

11

16

21

26

31

35

40

EXERCISE 22

Allegretto

1
6
11
16
21
26
31
35
40
44

EXERCISE 23

Andante

Andante

7 1 2 3 4 5 6 7

4 7 7 7

7 1. 5 2. 5

9 7 5 7

12 7 5 7

15 5 7

18 7 6 7

21 7 6 6 6

EXERCISE 24

Le doigt qui fait la plus haute note doit la conserver
tant qu'il n'est pas obligé d'en faire une autre.

From the original edition

The finger which stops the highest note should hold it
until required to move to another note.

Allegro moderato

3

6

9

12

15

18

21

24

27

30

32

35

38

41

43

46

48

50

TROIS PIÈCES DE SOCIÉTÉ

OPUS 36

Dedicated to M. Pastou

1

Fernando Sor

Edited by Brian Jeffery

Tempo di minuetto

Moderato

4

8

12

16 1. 2.

19

23

26

29

33

36

39

43

47

52

57

61

p

f

harm.

harm.

ALLEMANDE

5

10

15

20

25

29

34

p

f

p

f

p

f

p

39

44

48

53

58

63

68

72

77

p

p

2

Lento cantabile

This musical score is for a guitar piece titled "2" from Sor's "The New Complete Works for Guitar, Volume 5". The tempo is marked "Lento cantabile". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of nine staves of music, with measure numbers 5, 9, 12, 16, 20, 22, 24, and 26 indicated at the beginning of their respective staves. The music features a variety of textures, including arpeggiated chords, single-note lines, and complex rhythmic patterns. Notable features include a sixteenth-note triplet in measure 12, a sixteenth-note sextuplet in measure 16, and a series of sixteenth-note triplets starting in measure 20. The piece concludes with a final cadence in measure 26.

28

30

32 *harm.*

35 *harm.*

38

43

47

50

53

ad lib.

57

MINUETTO

Vivace

7

14

20

26

32

38

44

51

ff

ff

ff

Fine

Trio 57

The musical score for the Trio section consists of ten staves of music. The key signature is one sharp (F#). The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, and dynamic markings. The first staff (measure 57) begins with a double bar line and a repeat sign. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The second staff (measure 63) includes a repeat sign and a key signature change to one flat (Bb). The third staff (measure 69) continues with the Bb key signature. The fourth staff (measure 74) features a key signature change to one sharp (F#). The fifth staff (measure 80) continues with the F# key signature. The sixth staff (measure 85) continues with the F# key signature. The seventh staff (measure 90) continues with the F# key signature. The eighth staff (measure 96) includes a key signature change to one flat (Bb) and a dynamic marking of *p*. The ninth staff (measure 102) continues with the Bb key signature. The score concludes with a double bar line and a repeat sign.

63

69

74

80

85

90

96

102

p

Minuetto D. C. al Fine

3

⑥ = F Andantino

Musical score for Sor's "3" in F major, Andantino tempo. The score is written for guitar and consists of 28 measures. The key signature has one flat (B-flat), and the time signature is 3/4. The piece begins with a treble clef and a key signature of one flat. The first measure is marked with a circled 6 and an equals sign, indicating the key of F. The tempo is marked "Andantino". The score is divided into two systems. The first system contains measures 1 through 14. The second system contains measures 15 through 28. The piece features a variety of guitar techniques, including arpeggios, triplets, and slurs. The key signature changes to three flats (B-flat, E-flat, A-flat) at measure 17, marked "Minore". The piece concludes with a double bar line and repeat signs.

5

10

14

1. 2.

Minore

17

21

25

28

Maggiore

33

37

41

44

48

52

56

60

64

harm.

2 3 4 3 4 5 5 5 7 5 7 12 7 12 12

Detailed description: This is a musical score for a piece titled 'Maggiore'. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The piece begins at measure 33. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) at measures 37, 41, and 44. The score is divided into systems, with measure numbers 33, 37, 41, 44, 48, 52, 56, 60, and 64 marking the start of new systems. The piece concludes with a 'harm.' (harmonization) section starting at measure 64, which features a series of chords indicated by numbers 2, 3, 4, 3, 4, 5, 5, 5, 7, 5, 7, 12, 7, 12, 12. The notation is clear and professional, typical of a published musical score.

CHASSE

Allegretto

6

11

16

20

24

28

32

36

f

p

40

44

48

53

58

63

67

72

77

f

p

81

p

86

cresc.

90

f

94

98

102

107

112

p

117

f

Detailed description: This page contains a musical score for guitar, starting at measure 81. The music is written in a single staff with a key signature of one flat (B-flat). The score is divided into measures, with measure numbers 81, 86, 90, 94, 98, 102, 107, 112, and 117 marked at the beginning of their respective lines. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics *p* (piano), *cresc.* (crescendo), *f* (forte), and *f* (forte) are indicated at various points. The score ends with a double bar line at measure 117.

SÉRÉNADE

Dedicated to Mlle. S. Talbot

OPUS 37

Fernando Sor

Edited by Brian Jeffery

Andante cantabile

5

9

14

18

22

25

28

31

34

harm.

harm.

37

harm.

40

harm.

Andantino

5

10

15

20

1.

12.

25

29

34

38

42

46

50

54

58

63

68

72

77

harm.

Allegretto

p

6

11

16

harm.

21

26 *f* *dolce*

31 *f* *dolce*

36 *ff*

41

45

49

53 *p*

57

62

This musical score is for guitar, Volume 5, Sor, measures 67-97. It consists of nine staves of music, each starting with a measure number. The notation is in treble clef and includes various musical symbols such as notes, rests, accidentals, and slurs. The key signature is one sharp (F#). The music is written in a single system, with each staff containing a single line of music. The measures are numbered 67, 72, 76, 80, 84, 87, 90, 94, and 97. The notation includes various musical symbols such as notes, rests, accidentals, and slurs. The key signature is one sharp (F#). The music is written in a single system, with each staff containing a single line of music.

67

72

76

80

84

87

90

94

97

100

103

107

110

113

117

121

125

129

Allegretto

6

11

16

22

27

32

37

41

p

f

ff

1. 2.

This musical score is for guitar, Volume 5, Sor. It begins at measure 45 and ends at measure 84. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score is written on a single staff with a treble clef. The notation includes various guitar-specific techniques such as natural harmonics (marked 'harm.'), double stops, and complex rhythmic patterns. Measure numbers 45, 50, 55, 59, 64, 69, 74, 79, and 84 are indicated at the start of their respective staves. A dynamic marking of 'p' (piano) appears in measure 74. The score concludes with a double bar line at measure 84.

89 *cres* - - - - - *cen*

94

99 - - - - - *do*

104

108

113

118

Son de trompette

124

129

FANTASIA

ON A FAVOURITE SCOTTISH AIR

("YE BANKS AND BRAES O'BONNIE DOON")

Dedicated to Miss Mary Jane Burdett

OPUS 40

Fernando Sor
Edited by Brian Jeffery

INTRODUCTION

⑥ = D *Andante moderato*

The musical score for the Introduction is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Andante moderato'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The music is marked 'Andante moderato'. The score includes various musical notations such as eighth notes, quarter notes, and rests. The piece concludes with a double bar line at the end of the seventh staff.

THEME

The musical score for the Theme consists of five staves of music in G major (one sharp) and 3/8 time. The melody is primarily in the right hand, while the left hand provides a steady accompaniment of eighth notes. Measure numbers 1, 5, 9, 13, and 17 are indicated at the start of their respective staves. The piece concludes with a double bar line at the end of the fifth staff.

VARIATION 1

The musical score for Variation 1 consists of three staves of music in G major and 3/8 time. The melody is primarily in the right hand, featuring more complex rhythmic patterns and triplets. Measure numbers 21, 24, and 27 are indicated at the start of their respective staves. The variation concludes with a double bar line at the end of the third staff.

29

32

35

38

This section of the musical score contains measures 29 through 38. It is written for guitar in treble clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests and dynamic markings, including accents and slurs. The piece concludes with a double bar line and repeat dots.

VARIATION 2

41

43

46

49

This section of the musical score contains measures 41 through 49. It continues the guitar piece in the same treble clef and key signature. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as triplets indicated by a '3' over the notes. There are also slurs, accents, and dynamic markings. The section ends with a double bar line and repeat dots.

52

55

58

VARIATION 3

61

harm.

63

harm.

65

67

72

74 *harm.*

77

79 *harm.* 1. 2. *harm.*

Coda

81

83

85

88 *harm.*

91 *harm.*

EXERCISES FROM THE METHOD

EXERCISES IN THIRDS

1

Fernando Sor
Edited by Brian Jeffery

Moderato

2

3

Musical score for piece 3, measures 1-15. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 2/4. The piece features a series of eighth and sixteenth note patterns, often beamed together. Measure 15 ends with a repeat sign. Fingerings are indicated by numbers 1-4.

4

Musical score for piece 4, measures 1-15. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 2/4. The piece features a series of eighth and sixteenth note patterns, often beamed together. Measure 15 ends with a repeat sign. Fingerings are indicated by numbers 1-4. The word "Fine" appears below measure 8. The instruction "D. S. al Fine" appears at the bottom right of the page.

5

Exercise 5 is a musical piece in treble clef, 2/4 time, and the key of D major (indicated by two sharps). It consists of three staves of music. The first staff contains measures 1 through 5. The second staff begins at measure 6 and includes a repeat sign at the end of measure 10. The third staff begins at measure 12 and concludes the exercise with a double bar line and repeat dots at the end of measure 15. The notation includes various chords, eighth notes, and sixteenth notes, with some measures featuring fingerings (1, 2, 3, 4) and a final measure with a 2-fingered eighth note.

6

Exercise 6 is a musical piece in treble clef, 2/4 time, and the key of D major (indicated by two sharps). It consists of four staves of music. The first staff contains measures 1 through 3. The second staff begins at measure 4 and includes a repeat sign at the end of measure 7. The third staff begins at measure 8 and includes a repeat sign at the end of measure 11. The fourth staff begins at measure 12 and concludes the exercise with a double bar line and repeat dots at the end of measure 15. The notation includes various chords, eighth notes, and sixteenth notes, with some measures featuring fingerings (1, 2, 3, 4) and a final measure with a 2-fingered eighth note.

EXERCISES IN SIXTHS

1

Exercise 1 in Sixths, Sor. The exercise is written in treble clef, 6/8 time, and consists of 24 measures. It features a continuous sequence of eighth notes, with some measures containing fingerings (1, 2, 3, 4) and a final measure ending with a double bar line and a repeat sign.

2

Exercise 2 in Sixths, Sor. The exercise is written in treble clef, 6/8 time, and consists of 11 measures. It features a continuous sequence of eighth notes, with some measures containing fingerings (1, 2, 3, 4) and a final measure ending with a double bar line and a repeat sign.

3

Exercise 3 is a single melodic line in 3/4 time, starting on a treble clef with a key signature of one flat (B-flat). The exercise consists of five staves of music, each containing a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The first staff begins with a slur over the first four notes. The second staff has a slur over the first four notes. The third staff has a slur over the first four notes. The fourth staff has a slur over the first four notes. The fifth staff has a slur over the first four notes. The exercise ends with a double bar line and a repeat sign.

4

Exercise 4 is a single melodic line in 2/4 time, starting on a treble clef with a key signature of one flat (B-flat). The exercise consists of four staves of music, each containing a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The first staff begins with a slur over the first four notes. The second staff has a slur over the first four notes. The third staff has a slur over the first four notes. The fourth staff has a slur over the first four notes. The exercise ends with a double bar line and a repeat sign.

D. S. al Fine

5

Exercise 5 is a single melodic line in treble clef, key of D major (two sharps), and 3/8 time. It consists of 20 measures. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are indicated above many notes. Measure numbers 6, 10, 15, and 20 are placed at the beginning of their respective staves. The exercise concludes with a double bar line and a final quarter note in the 20th measure.

6

Exercise 6 is a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. It consists of 13 measures. The notation features a mix of eighth and sixteenth notes, with frequent rests. Fingering numbers (1-4) are indicated above notes. Measure numbers 5, 9, and 13 are placed at the beginning of their respective staves. The exercise concludes with a double bar line and a final quarter note in the 13th measure.

EXERCISE IN THIRDS AND SIXTHS

This musical score is for an exercise in thirds and sixths, written in treble clef with a key signature of one sharp (F#). The piece consists of 40 measures, divided into two systems of 20 measures each. The notation includes various intervals, primarily thirds and sixths, with some chromaticism and accidentals. Fingerings are indicated by numbers 1-4. The score includes repeat signs with first and second endings at measures 29-32 and 38-40. The piece concludes with a double bar line and the instruction 'D. C. al Fine'.

5

9

13

Minore

25

29

33

35

38

Fine

D. C. al Fine poi Minore

D. C. al Fine

SIX PETITES PIÈCES

Dedicated to Mlle. Houzé

OPUS 42

1

Fernando Sor
Edited by Brian Jeffery

Cantabile

5

9

13

17

21

25

29

1. 2.

Fine

D. C. al Fine

2. VALSE

5

10

15 *Fine*

20

25

30

35

D. C. al Fine

3

Andantino

This musical score is for a piece titled 'Andantino' by Sor. It is written for guitar in 2/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andantino'. The score consists of eight staves of music, with measures numbered 1 through 22. The notation includes various guitar-specific techniques such as slurs, ties, and rests. The piece features a mix of eighth and sixteenth notes, often beamed together, and some measures contain chords. The score ends with a double bar line at measure 22.

1. 14. 17. 19. 22.

25

29

33

36

40

44

49

51

55

p

4. VALSE

7

12

17

23

Fine

28

32

36

D. C. al Fine

5

Moderato

4

8

11

14

18

22

26

29

Fine

D. C. al Fine

6. VALSE

The musical score for '6. VALSE' is written for guitar in treble clef, key of D major (two sharps), and 3/4 time. The piece consists of 50 measures, organized into ten staves of five measures each. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). A repeat sign with first and second endings is present at measures 13-14 and 31-32. The piece concludes with a double bar line and a repeat sign at measure 50.

7

13

18

24

Fine

31

38

44

50

D. C. al Fine

MES ENNUIS

SIX BAGATELLES

Dedicated to anyone who would like them

OPUS 43

1

Fernando Sor
Edited by Brian Jeffery

Andantino

6

11

14

18

23

27

32

37

2

Allegretto

6

11

17

23

Fine

29

35

42

tr

D. C. al Fine

3

Cantabile

6

9

13

17

22

26

30

33

37

41

46

50

55

60

64

69

harm.

harm.

7 9 12 7 9 7 3 5 4 3 3

4. MAZURKA

6

11

16

21

Fine

27

32

37

D. C. al Fine

5

⑥ = D Andante

This musical score is for a guitar piece, identified as piece 5 in Volume 5 of Sor's works. It begins at measure 6 and is marked with a tempo of 'Andante'. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 2/4. The score is written on a single staff in treble clef. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'z' (accidental). There are several triplet markings (indicated by a '3' over a group of notes) and repeat sections with first and second endings (labeled '1.' and '2.'). The piece concludes with a double bar line and repeat dots at the end of the final measure.

29

32

35

40

44

49

53

57

61

harm.

6. VALSE

⑥ = D

7

13

19

25

31

37

42

47

Fine

D. C. al Fine

This is Volume 5 of the New Complete Works for Guitar by Fernando Sor, containing opus numbers 33 to 43 for guitar solo, among them the Variations on a Scottish Theme op. 40.

The New Complete Works for Guitar is a modern re-engraved edition in eleven volumes of Sor's music for guitar solo and for guitar duet. All the pieces have been newly edited by Brian Jeffery directly from the original sources, and all the pieces have been newly re-engraved. Volumes 1-7 include the guitar solos, and Volumes 8-11 the duets for two guitars.

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